



**D**omune labia me  
a aperies. **E**t os meum  
annuntiabit laudem tuam



Christine de Pisan presents a manuscript to Queen Isabeau, wife of Charles VI, in the queen's chamber. The wooden ceiling is gilded and further enriched by beams painted red and green. The windows are open to the mild weather and everyone is beautifully dressed, especially the highest-ranking ladies. Though plainly dressed, as befitted a mere author, Christine had made a secure place for herself at court; the ducal library held several copies of her works (Christine de Pisan's Collected Works, 1410–13, The British Library, MS Harley 4431, vol. 2, f. 3).



Cover: This leaf from the Hours of Charles the Noble exemplifies both the piety and the high spirits of manuscript illumination in the court of Burgundy (ca. 1404, ink, tempera, and gold on vellum, Mr. and Mrs. William H. Marlatt Fund, CMA 1964.40.29.a)

### **Dukes & Angels: Art from the Court of Burgundy, 1364–1419**

*North Gallery, through January 9, 2005*

Sculpture, paintings, manuscripts, ivories, and gold and silver objects represent the height of late medieval culture

### **Needful Things: Recent Multiples**

*Project 244, through January 2, 2005*

More than 40 witty editions of three-dimensional works by artists attracted by the idea of mass-producing art as a consumer commodity

### **Luc Delahaye Photographs: History**

*Galleries 103–105, through February 23, 2005*

Large-scale color photographs take an expansive view of world events

### **Visions of Japan: Prints and Paintings from Cleveland Collections**

*December 12, 2004–February 20, 2005*

The evolution of Japanese printmaking and related painting over the last 300 years, surveyed with works owned by the museum and lent by private collectors



## From the Director

Dear Members,

We have a month of celebrations this December. On Sunday the 5th at the annual Holiday Circlefest, all the institutions around Wade Oval offer a free afternoon open house. The museum and its neighbors offer music, shopping, movies, talks, and refreshments. On Wade Oval, the Winter Lights Lantern Festival, an art and performance installation, runs for nine days beginning the evening of Friday the 3rd.

The following weekend, we celebrate the illustrious career of Karel Paukert, who retires as curator of musical arts at the end of this month after 30 years at the museum. A Sunday-night concert/multimedia event is free, but tickets are required. Karel's unmatched talent and irrepressible spirit have enriched Cleveland's musical community immeasurably and have made this museum a focal point in the musical life of the region. The article on page 8 offers a profile.

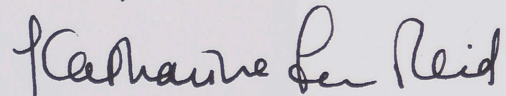
Speaking of music, the month begins with a musical celebration of the court of Burgundy: a concert by Switzerland's Ferrara Ensemble, stars of the early music scene. *Dukes & Angels: Art from the Court of Burgundy, 1364–1419*, on view through January 9, is a rare opportunity indeed; the show appears only in Cleveland, having opened in Dijon, France, earlier this year. Drawing on the renowned strength of our permanent collection and of the Musée des Beaux-Arts in Dijon, the show gathers sculpture, panel paintings, illuminated manuscripts, textiles, gold and silver, and more in a royal treatment of what historians call the "Burgundian court style."

At the end of the month, John Ewing celebrates another year of movies with his annual Holiday Film Festival, with free movies showing afternoons between December 25 and 31 (except Monday the 27th), as a "thank-you" to the museum film audience. Just added at press time: a free sneak preview of the new movie *Andrew Lloyd Webber's Phantom of the Opera*, Friday the 17th.

Opening on the 12th is *Visions of Japan*, a fine show of Japanese prints and paintings from our collection, plus loans from local collectors.

Finally, a heads-up: Next month, your magazine will present a fresh new design and restructured contents. As we head into our expansion project and its inevitable disruptions, the importance of the magazine as a link to the life of the museum will only increase, and our redesign responds with a more flexible and efficient layout. Among the new features will be longer articles on works of art and, two times a year, expanded pages for such articles. We have listened carefully and preserved the features you enjoy: the comprehensive program information, the engaging articles, the refined design sensibility, the beautiful illustrations. And we've given it a new name as well: *Cleveland Art*. We hope you'll like your members magazine even better. Watch your mailbox in late December.

Sincerely,



Katharine Lee Reid, Director



Karel Paukert (front row, fourth from left) has championed contemporary music in Cleveland; here he poses with performers

in last year's John Cage Music Circus, part of the award-winning Aki Festival of New Music.





# Visions of Japan

## Visions of Japan: Prints and Paintings from Cleveland Collections

December 12, 2004–  
February 20, 2005

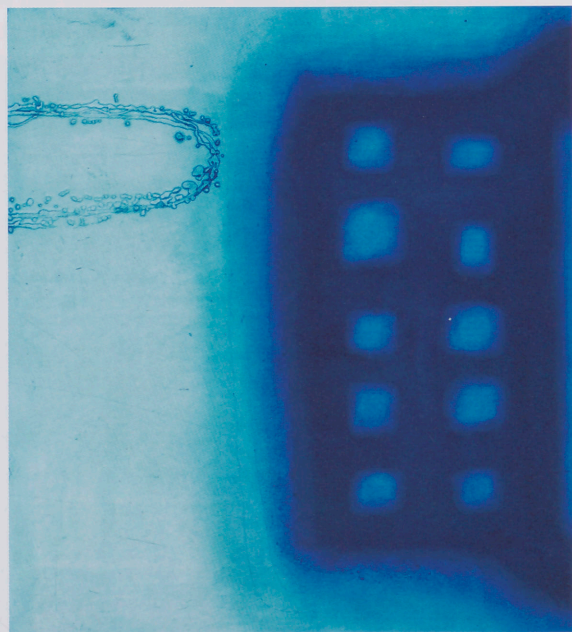
"Each of us is snug in an individual vaporous cloak, but there should be no sense of isolation and loneliness," says Kyoko Murakami (b. 1972). "We are separate but not alienated from one another" (A-19 Door, 2000, color aquatint, Mr. and Mrs. William E. Ward Collection Fund 2002.100).

The exhibition is made possible in part through the generous support of the Malcolm E. Kenney Special Exhibitions Endowment Fund.

Ebisu, one of the Seven Lucky Gods, pretends to be a Shinto priest as he blesses his symbol, the sea bream (1700s–1800s, ink and color on paper, Collection of Dr. Daniel and Mitzie Verne).

Opening this month, *Visions of Japan* surveys the evolution of Japanese printmaking and related painting over the last 300 years. Thanks especially to passionate collectors and generous donors such as Mr. and Mrs. Kelvin Smith, Dr. Daniel and Mitzie Verne, and Evelyn Svec and William E. Ward, Japanese art is well represented in Cleveland collections.

Exquisitely crafted 18th-century color woodcuts known as *ukiyo-e*, "images of the floating world," depicted scenes of daily life and worldly pleasures. Inspired by the vibrant culture of Japan's capital city of Edo (present-day Tokyo), favorite subjects included portraits of kabuki actors and beautiful women. By the 19th century, travel to and from the capital had fostered an interest in landscapes, such as Katsushika Hokusai's masterpiece, *Mt. Fuji in Clear Weather*, or the famous rest stops along the well-traveled Tōkaidō highway depicted by Andō Hiroshige. Inexpensive and



meant for a wide audience, *ukiyo-e* prints sold for only about 20 mon, the price of a bowl of soba noodles.

Painting was also important in 18th- and 19th-century Japan. The meticulously rendered *ukiyo-e* paintings given by Mrs. Smith in memory of her husband are a highlight of the museum's Asian collection. *Ōtsu-e*, popular folk paintings from the city of Otsu purchased as souvenirs by ordinary people, portrayed humorous caricatures of folk heroes and contemporary society. Quite rare in Western collections, the *otsu-e* examples featured in the exhibition are on loan from Dr. Daniel and Mitzie Verne.

By the late 19th century, the *ukiyo-e* print tradition had stagnated. However, two movements emerged that revitalized the production of woodcuts and sparked the beginning of modern printmaking in Japan: *shin-hanga* ("new prints") and *sōsaku-hanga* ("creative prints"). *Shin-hanga* revived the quality of the best *ukiyo-e* prints by emphasizing fine craftsmanship and the creation of new designs. Though continuing to depict traditional Japanese subjects, artists often incorporated European concepts of space, light and shade, and naturalism.

Whereas *shin-hanga* utilized the conventional system in which specialized block carvers and







printers translated an artist's original design into a woodcut, with *sōsaku-hanga* the artist himself completed each step in the printmaking process. Stimulated by the West, where prints are considered original works of art, the *sōsaku-hanga* artists also raised the status of the print. Shiko Munakata, who considered cutting the block to be the significant act of artistic creation, exemplifies a progressive Japanese artist who successfully synthesized Eastern and Western ideas.

Other 20th-century Japanese artists adopted many Western printmaking techniques, such as lithography, etching, and mezzotint. While often retaining traditional aspects of Japanese art—the use of mica, gold and silver, and embossing, and the predilection for impeccable craftsmanship and elegant design—artists have explored new concepts such as abstraction. The museum has an extensive collection of exciting, innovative modern Japanese prints, thanks to the acumen of Evelyn Svec and William E. Ward.

- Jane Glaubinger, Curator of Prints
- Nancy Grossman, Curatorial Assistant, Asian Art
- Marjorie Williams, Director of Education and Public Programs

*Representing ukiyo-e painting at its best, Beauty Before a Screen by Kawanabe Kyōsai (1831–1889) meticulously describes the courtesan's luxurious kimono. Images of the Seven Lucky Gods decorate the silk fabric (late 1800s, ink and color on silk, The Kelvin Smith Collection, given by Mrs. Kelvin Smith 1985.268).*





# An Illuminated World

## Dukes & Angels: Art from the Court of Burgundy, 1364– 1419

Through January 9,  
2005

When Charles the Bold, grandson of John the Fearless, fell before the walls of Nancy in 1477, the expansion of Burgundian power came to an end. Since then, even the great ducal châteaux have fallen through fire, revolution, and neglect. Yet we may know more today about the culture of Burgundy in the late Middle Ages than at any time since the 16th century, with much of this knowledge gleaned from the methodical study of illuminated manuscripts.

The manuscripts in *Dukes & Angels*, together with others from the late medieval period in gallery 216, represent the culmination of a millennium of bookmaking that extended from late Roman times, when rectangular books of animal skin replaced papyrus scrolls, to the early 16th century, when manuscripts were replaced in their turn by books printed on paper from movable type, a technological revolution that dominated communications until very recently. The production of an illuminated book is exacting and laborious, and until around the 12th century most were made in monas-

teries, where the necessary skills could be passed down, the community of craftsmen could be protected from civil disorder, and constant religious ceremony would require many liturgical books. However, by the 13th century a growing intelligentsia required not only breviaries and books of hours but also works of philosophy, history, science, and literature. Manuscript workshops sprang up in commercial centers where skills and materials were plentiful.

How books were made and used, their subjects, and their development are among our most important guides to medieval culture. Their tiny paintings in unfaded colors are more than illustrations of events, and more than a record of the contemporary surroundings in which pious artists set most sacred stories. They represent the medieval world and the terms in which it was conceived: belief as well as reality. In the years of the Burgundian dynasty the great tapestry of Christian certainty was still seamless and intact; though not all imagery in art and decoration was explicitly religious, serious art was sacred art.

Charles VI reclines on his bed to receive Pierre Salmon's treatise on government from the author. The reality of court politics was more turbulent than this elegant scene suggests: in addition to the king's intermittent madness, John the Fearless (at left in the pink cloak) had recently caused the assassination of Louis d'Orléans, the king's brother (Pierre Salmon's *Dialogues*, about 1412, Bibliothèque Publique et Universitaire, Geneva, MS fr. 165, f. 4).





This devotional book was so prized by Philip the Bold, who used it every day, that many of the miniatures are worn. Two Parisian workshops seem to have made the original section. Philip had it unbound to add additional prayers around 1390. At his death, his entire library passed to his heir, John the Fearless. After John's assassination in 1419, the manuscript went to the third Duke of Burgundy, the young Philip the Good, who made further additions around 1440. It was clearly treasured for its associations with the founder of the dynasty (The Grandes Heures of Philip the Bold, 1376–78, 1390, Cambridge, The Fitzwilliam Museum, MS 3-A54).



Left: It fell to Jean de Berry to try to salvage some concord after the assassination of Louis d'Orléans. Here the duke, at right on the white horse, has halted before a château flying the blue and gold of Burgundy from its turrets. (In fact, Jean de Berry traveled in 1408 to Ypres to negotiate a truce with John the Fearless.) This page by the duke's artists Paul and Jean de Limbourg illustrates a prayer for safe travel (The Belles Heures of Duke Jean de Berry, 1408–09, The Metropolitan Museum of Art, The Cloisters Collection, MS 54.1.1, f. 223v).

Secular art as we know it today, addressing psychological and ethical issues outside a religious context, was unknown, and the humanism and nascent skepticism of the Renaissance were still—though barely—in the future. However, the pervasive Christian belief of the Middle Ages did not avoid or exclude the daily world, but embraced and celebrated it. Thus in many masterpieces of illumination homely burghers and matrons play the roles of biblical characters, while jocular, even irreverent events take place in the margins. A mature art form, the illuminated book represented a complete reality, the full experience of the culture that produced it.

Requiring the labor of several craftsmen for months or years, books were expensive and only the wealthy could afford many. Fortunately for us, the dukes of Burgundy, fabulously enriched by the revenues from their lands, were also keen bibliophiles, interested in both luxury and artistic and intellectual content. Their libraries included most of the noted authors of their day, many liturgical books, and the classical authors known to their age.

Philip the Bold's library comprised some 200 volumes and was tremendously expanded by his heirs. By the death of Charles the Bold the ducal library had grown to 1,500 volumes—the largest

private collection in Europe outside of the papal library in the Vatican and one of the most important sources of our knowledge of medieval life and culture. Yet, for all the value the dukes evidently accorded to their books, they could scarcely have realized their primary importance for us: that their sturdy, leather-covered boards have preserved not only the knowledge and piety their owners sought, but also their vanished world.

■ Stephen N. Fliegel, Curator of Medieval Art

■ Laurence Channing, Head of Publications

Compared to desktop publishing, the technology of the illuminated book is fairly simple. All you need are the skins of a few calves—20 should suffice for a book of hours—soaked in a solution of lime for a couple of weeks, dried, scraped, rubbed with pumice, folded as a stack, trimmed, and perforated to mark the writing lines (be careful to avoid the areas of pictures and decorations); now rule the lines on each page with a stylus, strip the flight feathers of a goose to the quills, harden the nibs in heated sand, and sharpen them (you will need at least one for each color); bundle and trim the hairs of a red sable for your brushes, inserting them into softened pieces of goose quill bound onto wooden handles with wire; now you're ready to grind your oak galls for ink and your mineral pigments for paint, and to mix your binders—a glue of cooked horns and hoofs is a perennial favorite (don't forget to add a bit of earwax if your paint starts to bubble, and add a few drops of ox gall to improve the flow); copy the text, being careful to leave spaces for the rubrics, initials, and pictures; but before the colors are added the gold must be applied in several layers over gesso and burnished well with a dog's tooth. After the illuminations are painted (don't forget to apprentice for a few years to learn how to do this), all that remains is to sew the stacks of folded pages together with linen thread and bind them between leather-covered wooden boards. If you properly soaked, scraped, and prepared the leather you should get a few hundred years out of it.





# A Twinkle in the Ear

MUSICAL ARTS

## Karel Paukert Tribute

Sunday, December 12,  
7:30

In the 2003 Aki Festival of New Music, Paukert and education department head Marjorie Williams performed in the John Cage Music Circus.



One tangible legacy of Karel's tenure has been the acquisition of many fine instruments, including this German harpsichord after Mietke.

After 30 years as curator of musical arts, Karel Paukert will retire at the end of this month. He leaves a remarkable legacy as an organist, impresario, and teacher, having brought more than 800 concerts to the museum and personally giving literally thousands of local and international performances. No prima donna, Karel has never been above the duties of a stagehand, or talking to organ aficionados after his recitals, or housing guest artists in his home. A consistent theme throughout his life and career has been what might be called the "Paukert flair," a sense of adventure (some call it mischief) that at once engages and challenges both colleagues and audiences.

The journey that brought Karel to Cleveland began in the Czech Republic on January 1, 1935, near Prague. He graduated from the Prague Conservatory and the Royal Conservatory in Ghent, Belgium, where his organ teachers included Jan Bedřich Krajs and Gabriel Verschraegen. In the 1960s he served briefly as principal oboist in the Iceland National Symphony, then defected from communist Czechoslovakia, served as deputy organist of St. Bavon Cathedral in Ghent, and subsequently immigrated to the United States. He became a U.S. citizen in 1972. He taught at Washington University in St. Louis and Northwestern University before joining the museum staff in 1974.

The museum has served as a laboratory for his musical ideas, honed in long hours of practice on

the McMyler Memorial Organ into insightful, spirited performances. An energetic recitalist, he has performed on most of the world's great instruments—from the National Cathedral in Washington, D.C., to Notre-Dame in Paris. On one recent tour, he was proclaimed "the true organ master" by *Nürnberger Zeitung*.

On all levels Karel seeks to make connections between audiences and musicians. He set up collaborations before it was all the rage, presenting concerts (many of them free) with artists from Oberlin, the Cleveland Orchestra, and other area institutions. Along the way he has championed Cleveland composers, including Klaus George Roy, Donald Erb, Larry Baker, James Primosch, Margaret Brouwer, and Monica Houghton. And he established the acclaimed Gala Music Series, bringing to Cleveland great international performers—from the Emerson Quartet to jazz violinist Stephane Grappelli.

These tireless efforts have earned numerous accolades, including three ASCAP/Chamber Music America awards for adventurous programming for the Aki Festival of New Music, the Cleveland Arts Prize Citation for Distinguished Service to the Arts, an honorary doctorate from the Cleveland Institute of Music, a lifetime achievement award from *Northern Ohio Live*, a Distinguished Citizen Award from the city of University Heights, and an award for Excellence in Sacred Music from the Cleveland Chapter of the American Guild of Organists.

Thanks to Noriko Fujii for lending photographs.





In 1994, Karel returned to his native Czech Republic on a concert tour with his wife, the soprano Noriko Fujii.

To longtime colleague Steven Plank, chair of the department of musicology at Oberlin College and Karel's right hand at St. Paul's Church in Cleveland Heights, where Karel is organist and choirmaster, the maestro has been an inspiration for audiences and fellow musicians alike. "Cleveland-area music lovers have grown accustomed to Karel's enormous range of repertory, his championing of modern music, and his vigorous virtuosity that unflaggingly amazes and dazzles at every turn," Plank observes. "Up close, what you see is that this is often accompanied by a twinkle in the eye that confirms that he is enjoying this every bit as much as you are!"

Soprano Sandra Simon has performed with Karel in varied settings for more than a decade. "The technique is at his fingertips, and that frees him to take the music over the top, wherever it wants to go," she says. "The thing that most impresses other musicians, I think, is that he is just completely invested in the music. No matter what

it is, no matter how small, he finds what is truly musical about it."

During his so-called retirement, Karel plans to devote more time to playing concerts and recitals, further enlivening our musical landscape. He is currently at work on a four-CD collection commissioned by the museum for Azica Records. Christmas shoppers can pick up his first release, *Noëls*, an album of Advent music featuring French noëls and pastorales of the 17th and 18th centuries. Coming soon will be *Aubade*, featuring Ohio composers, followed by a CD devoted to the music of J. S. Bach and his sons. The fourth recording will spotlight music from Prague, bringing Karel's career full circle back to his musical roots in fair Bohemia, which has given us his unique musical personality.

- Paul Cox, Assistant Curator of Musical Arts
- Gregory M. Donley, Senior Writer/Designer



Paukert brought the French composer Olivier Messiaen to the museum in 1978.



A lasting impression: School kids get to see and hear the King of Instruments up close in the organ loft.





## HANDS-ON ART

# Adult Studio Courses

The museum offers a greatly expanded selection of studio classes this season. For extended information about these offerings, visit [clevelandart.org](http://clevelandart.org). Contact the Ticket Center to register at 216-421-7350. Class space limited. Supplies are not included, though they may be covered by a supply fee. The class instructor is noted at the end of each listing.

### Memorybooks

4 Saturdays, January 8–29, 10:00–12:30.

\$96, CMA members \$72; supplies \$25. Arielle Levine

### Trompe L'Oeil

4 Saturdays, January 8–29, 10:00–12:30.

\$96, CMA members \$72; supplies \$25. Robert Dasher

### Art Sampler: Explorations in Creativity for Beginners

4 Saturdays, January 8–29, 10:00–12:30.

\$96, CMA members \$72; supplies \$25. Laura Ferrando

### Papercrafting

4 Saturdays, January 8–29, 1:30–4:00.

\$96, CMA members \$72; supplies \$10. Jaymi Zents

### Digital Photography

4 Saturdays, January 8–29, 1:30–4:00.

\$96, CMA members \$72. Staff

### Explorations in Textiles

4 Saturdays, January 8–29, 1:30–4:00.

\$96, CMA members \$72; supplies \$25. Debbie Apple-Presser

### Ceramics

5 Mondays, January 10–February 7, 10:00–12:30.

\$120, CMA members \$90; supplies \$25. Kristen Cliffel

### How Do You Draw from the Right Side of the Brain?

5 Mondays, January 10–February 7, 1:00–3:30.

\$120, CMA members \$90; supplies \$10. Kate Hoffmeyer

### Dollmaking

5 Mondays, January 10–February 7, 1:00–3:30.

\$120, CMA members \$90; supplies \$10. Jaymi Zents

### Oil Painting in the Galleries

8 Tuesdays, January 11–March 1, 10:00–12:30.

\$144, CMA members \$108; supply fee for first-time students \$60.

Susan Gray Bé

### Drawing the Figure

5 Tuesdays, January 11–February 8, 10:00–12:30.

\$120, CMA members \$90; model fee \$25. George Kozmon

### Explorations in Textiles

5 Tuesdays, January 11–February 8, 1:00–3:30.

\$120, CMA members \$90; supplies \$25. Debbie Apple-Presser



### Relief Printmaking

5 Wednesdays, January 12–February 9, 6:00–8:30.

\$120, CMA members \$90; supplies \$20. Kate Hoffmeyer

### Oil Painting in the Galleries

8 Wednesdays, January 12–March 2, 6:00–8:30.

\$144, CMA members \$108; supply fee for first-time students \$60.

Susan Gray Bé

### Beading

5 Wednesdays, January 12–February 9, 6:00–8:30.

\$120, CMA members \$90; supplies \$20. Jaymi Zents

### Oil Pastels

5 Wednesdays, January 12–February 9, 6:00–8:30.

\$120, CMA members \$90. A. D. Peters

### Portraiture

8 Thursdays, January 13–March 3, 10:00–12:30.

\$144, CMA members \$108; supply fee for first-time students \$60.

Susan Gray Bé

### Silk Painting

5 Thursdays, January 13–March 10, 1:00–3:30.

\$120, CMA members \$90; supplies \$25. Peggy Wertheim

### Painting in Oil

8 Fridays, January 14–March 4, 10:00–12:30 or 6:00–8:30.

\$144, CMA members \$108. Susan Gray Bé

### Jewelry

4 Fridays, January 14–February 4, 6:00–8:30.

\$96, CMA members \$72; supplies \$25. Emily Blaser

### Give the gift of studio classes!

See page 14 for details.

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. To ensure that we are able to run your preferred classes, we recommend that you enroll at least two weeks prior to the commencement of the program.



## Gallery Talks

1:30 daily, 2:30 on Thursdays, Wednesday evenings at 6:00 or 6:30, and Saturdays at 10:30 during children's art classes on the 4th and 11th. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours. A sign-language interpreter accompanies the 1:30 tour every first Sunday.

### Needful Things

Wednesday, December 1, 1:30 and Sunday, December 5, 3:30.  
Karen Levinsky

### Italian Renaissance

Thursday, December 2, 2:30.  
Frank Isphording

### The Female Perspective: Exploring the Rise of Women Artists Throughout History

Saturday, December 4, 10:30.  
Robin Ritz, docent

### Medieval Art

Wednesday, December 1, 6:00,  
Sunday, December 5, 1:30, and  
Wednesdays the 15th and 29th at  
6:00. Staff

### African Art

Sunday, December 5, 2:30.  
Frank Isphording

### Call Me Mellow-Yellow

Wednesday, December 8, 6:00.  
Maya Hercbergs, docent

### Northern Baroque

Thursday, December 9, 2:30.  
Karen Levinsky

### If It Glitters, Is It Gold?

Saturday, December 11, 10:30.  
Karen Bourquin, docent

### The History of History Painting: Ilya Kabakov

Sunday, December 12, 2:00.  
Frank Isphording

### Materials of the Artist

Wednesday, December 22, 6:00.  
Steve Badman, docent

## WINTER LIGHTS LANTERN FESTIVAL AND HOLIDAY CIRCLEFEST

This year's festival features lantern displays from Friday evening, December 3, through Sunday, December 12. On Sunday, December 5 from 1:00 to 5:30 the museum joins a dozen of its neighboring institutions for UCI Holiday CircleFest. The day culminates at 5:30 as dancers, giant puppets, and guest artists with lit lanterns lead a spectacular procession into and around Wade Oval.

The *Environment of Lights* installation on view on Wade Oval features illuminated gateways encircling a ceremonial center. Installation artists are Mark Jenks, Wendy Mahon, Jesse Rhinehart, and Robin VanLear. Lantern displays in the north lobby, interior garden court, and classroom level are on view throughout the festival, with handmade lanterns for sale in the museum store.

### Holiday CircleFest Schedule

Sunday, December 5, 1:00–5:30;  
lantern procession at 5:30.

**Gallery Talk** 1:30 *Medieval Art from the Museum's Collection*

**Film** 1:30 *Los Angeles Plays Itself* (\$7)

**Lantern-making Workshop** 2:00–4:30 *Tiffany-style Lanterns*. Make simple lanterns to carry in the procession



**Seasonal Music** 2:00 and 4:00. Youth vocal music performers

**Art Crew** 2:00–5:00 Bush Cow, Horus, Narashima, and Van Dyck characters

**Gallery Talk** 2:30 *African Art*

**Recital** 2:30 Karel Paukert, organ

**Gallery Talk** 3:30 *Needful Things: Recent Multiples*

**Lantern Procession** 5:30 Led by guest lantern artists, giant puppets, and *Environment of Lights* dancers

**Volunteers** are needed the week beginning November 29 to prepare for the festival and more for the festival itself. Call Liz Pim of Volunteer Initiatives, 216-707-2593.

## Guest Lectures

### Lee Krasner's Celebration

Wednesday, December 1, 7:30.  
Jeffrey Grove, associate curator of contemporary art. This talk has been postponed; a new date will be announced.

### AIA Lecture: An Ancient Quarry and the World's First Geological Map: Wadi Hammat in Egypt's Eastern Desert

Wednesday, December 8, 7:30.  
Dr. James A. Harrell, professor of geology, University of Toledo

### The Library of the Dukes of Burgundy

Friday, December 10, 6:30.  
Frédérique Johan, Bibliothèque Royale de Belgique, Brussels, Belgium

### Upcoming in January:

**Art Appreciation for Beginners**  
11 Saturdays, January 8–March 19,  
10:30–12:00.  
\$160, CMA members \$120.

### Visions of Japan

3 Wednesdays, January 19–February 2, 6:30.  
Marjorie Williams, director, division of education and public programs. \$40, CMA members \$30.

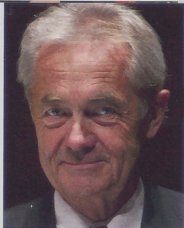
## Family Express

### Winter Wonderland

Sundays, December 12 and 19,  
2:00–4:30.

Use the "gifts" of cold weather creatively and make works of art inspired by frost, ice, and snow in this free, hands-on workshop for the entire family.





## Classical Music

**Karel Paukert, organ, with Dashon Burton, bass**  
Sunday, December 5, 2:30.  
Selections from Dvořák's *Biblical Songs*, Op. 99, and spirituals

**A Tribute to Karel Paukert**  
Sunday, December 12, 7:30.  
A celebration of 30 years of music making at the Cleveland Museum of Art. Featuring the Cavani String Quartet, Todd Wilson,



Karel Paukert

organ, and other special guest performers and speakers. For free tickets, call the Ticket Center; seating is limited.

**Annual Holiday Concert**  
Sunday, December 19, 1:30–4:00.  
St. Paul's Episcopal Church Handbell Choir, Cordetta Valthausen, director; Children's and Youth Choirs from St. Paul's Episcopal Church, Rick and Beth Nelson, co-directors; Karel Paukert, organ and soloists. Seasonal music and a preview of Karel Paukert's new CD recording of music for Christmas on the Azica label. CD signing follows the concert. North lobby and Gartner Auditorium.

## Gala Music Series Concert

**The Ferrara Ensemble: Très Riches Heures**  
Wednesday, December 1, 7:30.  
"Luscious . . . almost unbelievably sensuous" –*Gramophone*. Based in Switzerland, the Ferrara Ensemble, Crawford Young, director, is one of the world's premier early music ensembles. In residence at the famed Schola Cantorum Basiliensis, Ferrara brings to the CMA a five-member ensemble of distinctive voices and historical instruments: Crawford Young, gittern and lute; Randall Cook, vielle; Els Janssens, Eric Mentzel, and Raitis Grigalis, singers. Their program features period dances, including ballades, rondeaux, and other works from composers associated with the Burgundian courts. \$20 and \$18, CMA and Musart members \$16 and \$14, special student rate at the door \$5. Free preconcert talk with Crawford Young and Paul Cox in the recital hall at 6:30.

## Jazz on the Circle

**Paquito D'Rivera and New York Voices: Brazilian Dreams**  
Saturday, December 4, 8:00.  
Paquito D'Rivera's penchant for vocal quartet music began in 1960s Havana while listening to singers harmonize on radio commercials and station IDs for Miami's WQAM. That's also when he fell in love with Brazilian music, succumbing to the lure of the Bossa Nova movement. Today, with the help of the New York Voices, D'Rivera successfully combines American vocal quartet stylings with the melodies and harmonies of his favorite Brazilian composers. \$30 and \$20; CMA members receive a \$2 discount. Call the Severance Hall box office at 216-231-1111 or toll-free 1-800-686-1141.



Ferrara Ensemble





## FILM

### From Europe to LA

Panorama admission vouchers, in books of ten, are available for \$40, CMA members \$30. Visit online at [clevelandart.org/panorama](http://clevelandart.org/panorama).

Six films from around the world; most are Cleveland premieres. Unless noted, admission to each is \$7, CMA members \$5, students and seniors (65 & over) \$3, or one Panorama voucher.

#### Los Angeles Plays Itself

Wednesday, December 1, 6:00,  
Friday, December 3, 6:00, and  
Sunday, December 5, 1:30.



The Inheritance

(USA, 2003, color, Beta SP, 169 min.) directed by Thom Andersen. This dizzying, expansive essay film examines how Los Angeles has been used and abused in a host of Hollywood movies. Tantalizing film clips and perceptive voiceover narration examine the city as backdrop, character, and subject. Cleveland premiere. *Students and seniors (65 & over) \$5; no Panorama vouchers.*

#### The Inheritance

Wednesday, December 8, 7:00.  
Friday, December 10, 7:00.  
(Denmark, 2003, color, subtitles, 35mm, 107 min.) directed by Per Fly. Winner of six Danish Oscars, this commanding drama tells of a young Dane who must take over the family steel business when his father commits suicide. "Formally elegant, subtly savage, and powerfully affecting" —Richard Schickel, *Time*. Cleveland premiere.



Sneak preview of Lloyd Webber's Phantom movie. For more info, visit [phantomthemovie.com](http://phantomthemovie.com).

## HOLIDAY FILM FESTIVAL

On afternoons at 1:30 between Christmas Day and New Year's Day the museum presents free screenings of five of 2004's very best movies. All are foreign-language films with English subtitles, and all are movies you probably did not see. Not appropriate for children, except *To Be and To Have*.

#### The Return

Sunday, December 26, 1:30.  
(Russia, 2003, color, subtitles, 35mm, 106 min.) directed by Andrey Zvyagintsev. Powerhouse Russian parable about a long-absent, authoritarian father who returns home after 12 years and takes his two adolescent sons on a tense, foreboding fishing trip. Winner of the top prize at the 2003 Venice Film Festival.

#### Blind Shaft

Tuesday, December 28, 1:30.  
(China, 2003, color, subtitles, 35mm, 92 min.) directed by Li Yang. Gripping film noir in which two coal miners murder co-workers and then extort compensation, claiming they were relatives. Voted Best Narrative Feature at the 2003 Tribeca Film Festival.

#### Springtime in a Small Town

Wednesday, December 29, 1:30.  
(China, 2002, color, subtitles, 35mm, 116 min.) directed by Tian Zhuangzhuang. In this delicate, languorous love story set in

#### Springtime In a Small Town



1946, a woman living on a provincial estate with her sickly husband finds repressed passions reawakened when an old lover comes to visit. Exquisite cinematography.

#### In This World

Thursday, December 30, 1:30.  
(Britain, 2002, color, subtitles, 35mm, 88 min.) directed by Michael Winterbottom. Two young Afghan refugees try to get from Pakistan to London in this wrenching tale, shot on video with non-professional actors. Winner of the top prize at the 2003 Berlin Film Festival.

#### To Be and To Have

Friday, December 31, 1:30.  
(France, 2002, color, subtitles, 35mm, 105 min.) directed by Nicholas Philibert. This gentle, moving documentary chronicles one year in the life of a one-room schoolhouse in rural France. A multiple award-winner.

#### Bonjour, Monsieur Shlomi

Sunday, December 12, 1:30.  
Wednesday, December 15, 7:00.  
(Israel, 2003, color, subtitles, 35mm, 94 min.) directed by Shemi Zarhin. Sweet comedy about a Tel Aviv teen with amazing cooking skill who battles dyslexia and a dysfunctional family. Cleveland premiere.

#### Special Advance Screening!

#### Andrew Lloyd Webber's The Phantom of the Opera

Friday, December 17, 6:30.  
(USA, 2004, color, 35mm, 134 min.) directed by Joel Schumacher, with Gerard Butler, Emmy Rossum, Miranda Richardson, and Minnie Driver. Be the first to see this lavish film version of the hit stage musical—about a masked specter who haunts the Paris Opera and the young singer he falls in love with—before it opens on December 22. Admission free, but ticket required. Screening courtesy of Warner Bros. Pictures.

#### Merci, Docteur Rey

Friday, December 17, 7:00.  
Sunday, December 19, 1:30.  
(France/USA, 2002, color, some subtitles, 35mm, 91 min.) directed by Andrew Litvack, with Dianne Wiest, Jane Birkin, and Simon Callow. Zany Merchant-Ivory production in which an American diva and her 23-year-old gay son get caught up in murder and madness in modern Paris. Birkin steals the show as a deranged film dubber and voiceover actress.

#### Hell's Angels

Wednesday, December 22, 6:45.  
(USA, 1930, b&w/color, 35mm, 127 min.) directed by Howard Hughes, with Ben Lyon, James Hall, and Jean Harlow. The first movie directed by tycoon Howard Hughes is a WWI aerial spectacle with peerless flying scenes and a pedestrian love story. Screen debut of Jean Harlow. This archive print contains a restored color sequence.



## Save the Date

### Floral Demonstration, Lecture, and Luncheon with Don Vanderbrook

Monday, April 18, 2005.

The Womens Council of the Cleveland Museum of Art presents internationally renowned special events planner Don Vanderbrook. Proceeds to benefit the Womens Council educational programs, such as the bus program that brings Cleveland schoolchildren here and the Museum Ambassadors program.



## Classy Gifts!

Surprise your friends and family with a gift of art classes. Adult studios are taught for students on all levels—from beginners to professionals—allowing participants to tap into pent-up creativity while relieving the stress of a busy life. You can give full payment for a specific class or for any class at a

particular price level, or purchase gift certificates in increments of \$25, \$10, or \$5, applicable toward any class. The museum offers a newly expanded selection of studio classes; see the listings on page 10 for reference. Call the Ticket Center for more information.

## Double Your Dollars

Whether your membership contribution is \$40 or \$500, you can double the impact of those dollars by taking advantage of an employee benefit your or your spouse's company may offer: matching gifts. The museum loves it when your membership contribution doubles or even triples. All you have to do is pick up a matching-gift form in your human resources department and mail the completed form to the museum with your membership contribution or under separate cover. Thanks to all those companies that provide this benefit.

## The Gift of Membership

Beat the holiday rush by picking up the telephone and calling the membership department at 216-707-2268 to purchase a gift membership for a friend, family member, or business associate. Shop from your own home and give a gift that lasts all year. Through January 14, 2005, when you buy *two new* gift memberships at the Individual level or higher, you'll get *one free* membership valued up to \$65 to give to someone special. Recipients enjoy all the benefits of CMA membership: free exhibition tickets, shopping discounts, a year's subscription to this very magazine (with a fresh new design coming next month), and so much more. Introduce someone to a world of great art. Give the gift of museum membership. Call 216-707-2268 or toll free at 1-888-269-7829, ext. 2268.

## Annual Fund

As the end of the year approaches, it is wise to consider contributing to the museum's Annual Fund. Your charitable gift not only provides funds to care for the permanent collection, but also serves as a tax-deductible donation. If you would like to make a donation or learn more about different ways to support the museum, call 216-707-2596.

## Fiscal Finale

The museum's fiscal year ends December 31. All or part of your contribution may be deductible for 2004, if your check or credit card transaction is dated on or before December 31. Thank you!

### MUSEUM STORE DECEMBER SPECIAL



#### Art Nouveau Dove Ornament

Inspired by a textile by French artist Louis Majorelle, this ornament features a stylized dove rising from a flowery ground. Receive 25% off the retail price through the month of December. 24k gold-plate over brass. Length 7.75 in.

Regularly \$18, members special \$13.50

Offer valid during the month of December only at the University Circle Museum Store. To see more CMA products, please visit our online store at [www.clevelandart.org](http://www.clevelandart.org).





DECEMBER

S M T W T F S  
1 2 3 4  
5 6 7 8 9 10 11  
12 13 14 15 16 17 18  
19 20 21 22 23 24 25  
26 27 28 29 30 31

- T Tickets required
- \$ Admission charge
- R Reservation required
- ✓ Sign-language interpreter

Above right: In this World  
Below: St. Paul's Episcopal Church children's choir performs at the annual holiday concert



Los Angeles Plays Itself

The VIVA! and Gala concert series are supported in part by an award from the National Endowment for the Arts. The museum receives operating support from the Ohio Arts Council.



### 1 Wednesday

#### Gallery Talk

*Needful Things* 1:30

#### Gallery Talk

6:00 Medieval Art

Film 6:00 Los

Angeles Plays

Itself \$

#### Preconcert Lec-

ture 6:30

#### Gala Concert

7:30 *The Ferrara*

*Ensemble* \$

### 2 Thursday

#### Highlights Tour

1:30

#### Gallery Talk 2:30

*Italian Renaissance*

### 3 Friday

#### Highlights Tour

1:30

#### Winter Lights

#### Lantern Festival

#### Begins

6:00–9:00 *Environ-*

*ment of Lights,*

Wade Oval, lantern

displays and sales

Film 6:00 Los

Angeles Plays

Itself \$

### 4 Saturday

#### Winter Lights

#### Lantern Festival

All day. *Environment*

*of Lights*

#### Gallery Talk

10:30 *The Female*

*Perspective*

#### Highlights Tour

1:30

#### Jazz on the

Circle 8:00 *Paquito*

*D'Rivera "Brazilian*

*Dreams"* \$

### 5 Sunday

#### Holiday

#### CircleFest 1:00–

5:30 *Environment of*

*Lights,* lantern dis-

plays and sales

#### Gallery Talk 1:30

Medieval Art

Film 1:30 Los

Angeles Plays

Itself \$

#### Lantern

#### Workshop

2:00–4:30 *Tiffany-*

*style lanterns*

#### Seasonal Music

2:00 and 4:00

Youth vocal group

#### Art Crew 2:00–

5:00 *Bush Cow,*

*Horus, Narashima,*

*Van Dyck characters*

#### Gallery Talk 2:30

*African Art*

#### Recital 2:30 Karel

*Paukert, organ, with*

*Dashon Burton, bass*

#### Gallery Talk 3:30

*Needful Things:*

*Recent Multiples*

#### Lantern Proces-

sion 5:30 Begins at

north door

### 7 Tuesday

#### Highlights Tour

1:30

### 8 Wednesday

#### Highlights Tour

1:30

#### Gallery Talk 6:00

*Call Me Mellow-*

*Yellow*

Film 7:00 *The*

*Inheritance* \$

#### AIA Lecture 7:30

*An Ancient Quarry*

*and the World's First*

*Geological Map. Dr.*

*James A. Harrell*

### 9 Thursday

#### Highlights Tour

1:30

#### Gallery Talk 2:30

*Northern Baroque*

### 10 Friday

#### Highlights Tour

1:30

#### Guest Lecture

6:30 *The Library of*

*the Dukes of Bur-*

*gundy. Frédérique*

*Johan*

Film 7:00 *The*

*Inheritance* \$

### 11 Saturday

#### Gallery Talk

10:30 *If It Glitters, Is*

*It Gold?*

#### Highlights Tour

1:30

### 12 Sunday

Film 1:30 *Bonjour,*

*Monsieur Shlomi* \$

#### Gallery Talk 2:00

*History of History*

*Painting*

#### Family Express

2:00–4:30 *Winter*

*Wonderland*

#### Concert 7:30

*Tribute to Karel*

*Paukert*

#### Winter Lights

#### Lantern Festival

*Ends Environment*

*of Lights installation*

*on Wade Oval,*

*lantern displays and*

*sales*

### 14 Tuesday

#### Highlights Tour

1:30

### 15 Wednesday

#### Highlights Tour

1:30

#### Gallery Talk 6:00

*Medieval Art*

Film 7:00 *Bonjour,*

*Monsieur Shlomi* \$



### 16 Thursday

#### Highlights Tour

1:30

#### Gallery Talk 2:30

*Italian and Spanish*

*Baroque*

### 17 Friday

#### Gallery Talk 1:30

*Materials of the Artist*

#### Film Sneak

Preview 6:30

Andrew Lloyd

Webber's *The Phan-*

*tom of the Opera* T

Film 7:00 *Merci,*

*Docteur Rey* \$

### 18 Saturday

#### Highlights Tour

1:30

### 19 Sunday

#### Concert 1:30

*Annual Holiday*

*Concert*

#### Highlights Tour

1:30

Film 1:30 *Merci,*

*Docteur Rey* \$

#### Family Express

2:00–4:30 *Winter*

*Wonderland*

### 21 Tuesday

#### Highlights Tour

1:30

### 22 Wednesday

#### Highlights Tour

1:30

#### Highlights Tour

6:00

Film 6:45 *Hell's*

*Angels* \$

### 23 Thursday

### 24 Friday

*Christmas Eve;*

*Museum closes 4:00*

### 25 Saturday

*Museum closed for*

*Christmas*

### 26 Sunday

#### Highlights Tour

1:30

Film 1:30 *The*

*Return*

### 28 Tuesday

#### Highlights Tour

1:30

Film 1:30 *Blind*

*Shaft*

### 29 Wednesday

#### Highlights Tour

1:30

Film 1:30 *Spring-*

*time in a Small Town*

#### Gallery Talk 6:00

*Medieval Art*

### 30 Thursday

#### Highlights Tour

1:30

Film 1:30 *In This*

*World*

### 31 Friday

#### Highlights Tour

1:30

Film 1:30 *To Be*

*and To Have*







# THE CLEVELAND MUSEUM OF ART

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216-707-2333

**Special Events**  
216-707-2598

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December 25, and  
January 1

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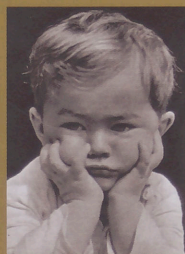
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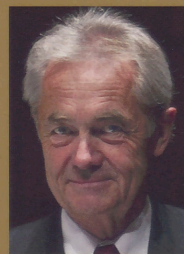
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